

This was the final project for the Ethnomusicology 20C (Musical Cultures of the World: Asia) course, taught by Professor Katherine In-Young Lee in Fall 2020 at UCLA. Students worked in groups to research and conduct an oral history with one of seven musicians who also served as a guest lecturer for the course. Each of the narrators are highly esteemed musicians with long professional careers in music performance. They also serve as important liaisons between their home countries in East, South, and Southeast Asia and the United States.

Profile of Tamir Hargana

Tamir Hargana was born and raised in Inner Mongolia. He is a multiple award-winning throat singer of Mongolian and Tuvan styles. Tamir has toured around the world competing, performing with bands, and providing throat singing workshops. Tamir is also professionally skilled in the morin khuur (horse-head fiddle), and is seen in many performances doing both throat singing and accompanying himself on the morin khuur in the same song.

After graduating from the highly competitive music program at the Inner Mongolian University in khoomei (throat singing), Tamir moved to study English at the University of Kentucky. However, he found his true passion through the ethnomusicology program at Northern Illinois University, where he continued to share his music and techniques from Mongolia. Through these educational endeavors, Tamir met fellow musicians and embarked on many collaborations between Mongolian music and other genres. He helped found the Northern Wind Ensemble, which combined multiple backgrounds into one cohesive performing group. He has more recently been involved in the formation of the new Chicago Immigrant Orchestra, where they have found ways to work within the pandemic precautions of 2020 to create cross-cultural collaborations.

Tamir has learned to walk the line between traditional music and fusion music. He is continually learning new music styles. Whether it is jazz, blues, or metal, he always finds a way to return to his “root-music.” Tamir even describes how he envisions the sounds of the natural world thematically centered in the nomadic artform. While he initially thought of himself merely as a musician, broadly defined, he has begun to identify himself as a representative for Mongolian music. By engaging in scholarly discussions within the academic field, Tamir has decided that performing the music of his home country is not enough for him; he hopes to specialize in studying the history and cultural significance of the music he plays.

Oral History Interview Transcript: Tamir Hargana

Mairead Staunton: So today...my name is Mairead Staunton.

Mourad Shehadeh: Hi, Mourad Shehadeh.

MS[Staunton]: And today we will be interviewing Tamir Hargana. Today is the 25th of November. We’re recording this over Zoom. I myself am in Costa Mesa. Mourad is in Los Angeles. And then Tamir is in Chicago. So it is 10:30 mine and Mourad’s time and then it is 12:30 Tamir’s time. I guess we can get started.

MS: Cool.

Tamir Hargana: Cool.

MS: I feel like it's good to start at the beginning, right, so I would like for you to talk a little bit about your upbringing, and your foundation in music, some of your first teachers, maybe how your family influenced the way you play.

TH: Basically, I'm living in Chicago, mainly trying to promote Mongolian music and using my traditional Mongolian music roots to collaborate and combine with different world music—anything—because, you know, the United States is the biggest world music market, or even, for the scholar, scholar-wise... market-wise, there are so many different musicians; that's why I'm here doing this kind of music. So, I'm originally from Inner Mongolia and sing traditional Mongolian singing called “throat singing” and also play multiple different Mongolian instruments. So, this is also perfect for me to introduce a lot of different Mongolian music here, because of all of the political issues or back in the time [of Tamir first arriving to the United States], Mongolian music was really not in world music programs or academic worlds. When I first came here, I didn't learn much of Mongolian music in world music class or ethnomusicology class and only [a few] scholars in the United States were researching Mongolian music. And then I was just lucky to meet some professors here and decided to go on this path. So... I just tried to be more of a researcher and also perform. I just tried to combine my performing roots while also developing my researching skills, and better promote and do better explanation for myself.

MS: Nice, nice, that's wonderful! Can you talk a little bit about the music you were playing as a child and how that influences how you play now? And, maybe some of your first teachers?

TH: So, how I got into music is also because of my parents. My parents are both traditional Mongolian long-song singers. Traditional Mongolian long-song is also one type of Mongolian traditional singing style. Like the name “long...” it's like [a] long song, for example when people can sing for 3, 4 minutes for only two lyrics, two words. So, that's my parents anyways! Since I was a kid, they had so many co-workers. They worked in a music and dance theater, so they had performances all the time, they had co-workers who were all musicians. And, because of the musician's influence we were living in the building of one of... well, when I was 7 we moved to a different city, they started working with a company and we moved into the company's building, it's kind of a dorm/dormitory, you know? So, our family—my dad, my mom, and I—were [there], and I was three or four years old so I don't really remember. They say I started one day singing and practicing and just started... “Ahhh!” [sings], started imitating. My parents always say “that's how you started your music, because of all of the music colleagues” (laughs). And then some of my parent's co-workers taught me the horse-head fiddle.

But, when I was a kid, I didn't like [music] anymore—probably because there was so much music going on all the time. I was more into the different categories, like kids playing football outside—like, by football I mean soccer games, so soccer games outside. It was fun. So, I wanted to go for sports. After elementary school I went to sports school, for one month... and I

gave up [laughs]. It was totally not the fit for me, so much bullying going on. [Among] the Mongolian people, I'm really tiny, a tiny kid in Mongolia [laughs]. So, definitely not fit for boxing... anything. So, after one month I came back. I went to middle school and said "I am going to continue learning my horse-head fiddle, I'm never going to change it, I'm going to go for that." Desperately begging my parents take me back to normal school, not sports school [laughs]. So, from that time I really set myself for learning music, but not quite really, really exploring, thinking "this is my life career" until high school.

[In] high school, the first year, I went to music class. We have the normal high school, but has like eleven classes and each class has fifty, forty to fifty students... a lot of students. One class is all art classes: some painting majors, instruments, singing, dancing. Everything would combine in one class. Our academics—all we have the same thing in common—academics were not good [smiles]. We were good at something else, like singing or dancing. That's just how we started developing our skills. So, from that time, I started learning music theory and stuff; not really systematically, but kind of picking up [moves hand in circular motion]. The second year of my high school, I understood: if you want to go to college, using your major, you have so much competition.

So, I went to Hohhot, which is the capital of Inner Mongolia, and started my next chapter in developing my horse-head fiddle. I went to a... kind of like a... what do you call it?; in a short period of time you develop a skill, but every day—kind of like camp! From morning, 5am, we just started practicing and bowing until noon. Then, we'd have lunchtime and rest a little bit. In the afternoon—the entire afternoon—was also practice... something like that. It's going for like a year. It helped me a lot, and I had the best time, and a crazy time... everything, oh man! The best time that camp was that my teacher; he was really nice. All the students there were really supporting each other, because we know that only five of us can go there [the horse-head fiddle major in the college they all applied to] and most of us stay there [the music camp] until next year. So, that's why the friendship there was really nice. I just decided, "I'm definitely going to stay there another two years or something" [smiles].

But, it's lucky, in Inner Mongolian University, our college, every year they offer eight horsehead fiddle majors [spots]. I was a horse-head fiddle major, I was about to go there, and I had another 200... 300 in competition with me. So, hopefully I can be 5 of them, or 8 of them. It's so hard. So, I just basically set my mindset of "okay, no worries. You can do it next year. This year, I'll just try my best." That year, luckily, they were offering something else called a "throat singing major" as a bachelor degree. I was lucky to [have learned] throat singing from a professor in Mongolia. I kind of found out "okay, this is the easiest way to learn throat singing." Before that, I learned throat singing first from the radio station, by imitating it myself. I didn't really learn it legit. I kind of made the sound, but not really the correct way. I met the professor and he taught me, "okay, this is the way to your singing." That really helped me a lot. Then, in the competition [for college entrance], I actually lost. I'm in the 6th position, they had 5 [spots]. So, I was ready [to try again] next year. Suddenly, the 5th guy went to another college. I don't know... I think he went to Italy! So I was lucky. Yes! I was the 5th, so I went to the Inner Mongolian College.

From that time, I really stuck to the music career. I didn't do anything else, I didn't pick any other majors. And then, I was kind of like touring with my band, during college. I had the chance

to tour in the US three times. I met all the jazz musicians and bluegrass musicians in Kentucky, New York, Vermont area; that really shocked me. First, when I was in Vermont, we were playing one night and some people asked us “Hey, you wanna jam?” At the time, we didn’t speak English at all, and our translation was “These guys wanna play with you.” All jazz, you know, guitar and saxophone.

I [asked], “What song do you want to play?”

“Anything” he said, “just jam.”

I asked him, “What does ‘jam’ mean?”

He said “Basically, you don’t have anything, cool. You start singing and he’ll follow you, then he’ll follow you.”

I said, “Is that how it works?”

I didn’t have any idea what improvisation [was]. At first we tried it, it was really nice, it’s kind of different for me. So different for me. I got the idea in my mind; I said “okay, maybe I want to do this more in my life.” So, I went back, and I continued doing my music stuff. After I graduated, I went to an Inner Mongolian dance and theater company and got a tenured position—which is really a decent job for a musician back in Inner Mongolia. You don’t have to worry, you just get money every month, even when you don’t get any gigs. But I just thought... something was not quite enough.

I always get attention from the US—Kentucky, back at the time mainly Kentucky. I love Kentucky, a lot. They have horses, and bluegrass music, and the musicians. Every night I was just thinking, “oh, I really want to go there, next to horses, and play again.” So, I contacted a professor at the University of Kentucky, and asked him if he could help me get into the program and learn some English, learn some music, and come back. That’s my plan. So, maybe like three, four months, or something like that. In the email, the Professor—Cynthia Lawrence, she’s a professor at the University of Kentucky—she teaches opera, and she said, “Yes, we welcome you! I’m so happy you want to apply to this program. We will provide you a scholarship and help you as a student.” Which, I translated [using] Google translate, which isn’t really accurate. What she meant was, “We welcome you; you can come here. You also have a chance to win a scholarship with us, with other students.” But that was too hard for me.

When I came here, I learned English from scratch. I met a professor called Dr. Han Kuo Huang. [He] founded the world music program for the Northern University of Illinois in the 1970s. He was my mentor. He gave me a lot of ideas about the United States, about how you can promote your music. He introduced me ethnomusicology and world music. I got the basic idea of “Oh, okay, this is world music. So, I can keep my music, and also I don’t have to learn four or five languages for opera.” I love opera, I want to learn it, but it’s hard for me. Especially back at the time, I already graduated from college. For [someone] over 20 years old, it’s not good to start a new major from scratch. So, I decided to go for the world music program. I did two years at Northern Illinois University for world music. During that time, I also collaborated with a lot of different musicians and started new genres, fusion style, exploring and promoting.

MS: Thank you! I was wondering, when you talked about opera, does it remind you at all of the long-songs that your parents would sing? Why were you attracted to opera?

TH: It's not really related to my parent's long-song, but I definitely wanted to be a singer! I always liked to sing. Even in my hometown, all the Mongolians love singing. We sing every day. Even at dinnertime, a few people gather. We're just singing, one-by-one. "You want to sing this song?"

I find it weird, when I come here for 6 years. I don't feel weird [in Mongolia], we just sing all the time. I always had the idea, "I want to be a singer!" Back when I was at the University of Kentucky, I didn't really get the idea of opera really significantly. But I know opera has beautiful singing. You go so many different dressing [costumes]; you can learn a lot of stuff from there. So, even from opera, you don't have to go for opera singer, you could be like some different genre singer; that's what I was thinking, at the time. But, [it's] probably not like that. If you go for an opera degree, you probably just go for that major. But that was my intention. I wanted to be a singer, that's why I chose opera. Also, specifically opera because, during the touring time, I did a workshop in the University of Kentucky. My translator was Dr. Han. Dr. Cynthia Lawrence, she brought all of the studio's students to my workshop. We did a collaboration. She was even holding my skull, and using her hands to see when I was singing, where the vibrations [were]. She explained, "I feel this, I feel that." It was really interesting! From that time, I had a really good relationship with her. I decided to contact her and Dr. Han. They mainly helped me [with] a lot of stuff. I still have contact with them, often.

MS: So, you are a singer, of course. You throat sing, you do Khoomei music, and I wonder if you feel like you've accomplished the singing goal that you wanted to? Or, do you think of those two styles as almost different instruments?

TH: It's almost like a different instrument, but it's always good to learn. I still had a few lessons from Dr. Cynthia Lawrence. I got only an idea of something similar, which is just the breathing system, how you gonna use your breath. That's a mainly important part. The vibration is pretty similar. The only different part is the vocal part. Throat singing you kind of close it [points to larynx] and open it up and move your Adam's apple, something like that. In opera they only have one position, which is this part [points to jaw] and [breathes in] open this part [points to ribs] like that. It's a little bit different in general. I always loved opera. In the future, maybe. I don't think I would go for another degree or any majoring in it [laughs]. It's too hard.

MS: It's really difficult, of course it is. I mean, music in general is very difficult. Of course, you have this mind, thinking about multiple genres. I'm wondering if you can maybe speak about your work with the Northern Wind Ensemble and then later, the Chicago Immigrant Orchestra? And, maybe, some of the fusion work you've done and different influences that went into that?

TH: So, speaking of the Northern Wind Ensemble and all the fusion ensembles, where the idea came from and why we should do fusion. When I first came to the US, I tried to [play] traditional Mongolian [music in a] really strict, easy, simple way. But I got different reactions from what I imagined. Touring with the group, officially coming to the US, they already called the audience, you always fill up the room. That's why, in my imagination, on the flight to the US from Inner Mongolia, I was imagining, "Okay, when I go there and play my horse-head fiddle and throat sing, everybody will love it! My life will be great!" [laughs] When I arrived here, everything was totally different. You're in a new environment; nobody knows you. You don't speak the

language and you're just... done. So you're gonna [start from scratch]. So when I first started truly demonstrating Mongolian music people's reactions are always like, "Nice... Interesting. Oh...cool." This is not really a music-reaction. A music-reaction will be, "Oh! I love this melody. This is beautiful, charming. Wow!" You know? This kind of feeling. I can get the feeling that people really try to [be] nice to me, but they're not really getting the heart. They're just trying to be nice. "Oh you're cool.." But I can feel that I didn't really get in touch with them.

So I just try to figure out this idea. Why? Is my music bad? Is it that people can't really listen to this music? So I just learn. I get the joke. The jazz musician from University of Kentucky went to Inner Mongolia and they didn't get a really good reaction. I mean, they get a great reaction, but some of the people say they get the same feeling. I definitely get the feeling that a lot of people don't understand jazz, because there is so much improvisation that they don't find the melody. Some people ask, "Where is the main melody?" I just say "Okay. This is totally cultural. It's a culture difference."

So, Mongolian people, they have never listened to jazz or blues. They don't know the concept of jazz, so it's hard to accept it immediately. So the same as the Americans; they have never heard Mongolian music. So when they hear it, it feels strange and interesting, and everything is like, they couldn't get it together. So I just thought of an idea: how about we mix them together. We had a collaboration with bluegrass before. It was a perfect feeling. I really loved it. So my first concert was in Northern Illinois University. I said, Fusion Mongolian Music Concert.

So I invited my friend, Aaron Marsala, who is from the Northern Wind Ensemble. He plays hand pan and drums. And another one of my friends, Zac Economou. He's from Canada, and he's a jazz major and a jazz guitarist. So I thought the three of us were totally different. I don't know what we were going to do, but I got some ideas. I had some melodies in my traditional Mongolian folk that I wanted to add some jazz influence, and Zac definitely can do this. I want a different sound, like space. Like outer space. Aaron Marsala can totally do that. He's from outer space [laughs].

The first concert [was] really successful and we had so many different, unique works. Mainly I brought us some traditional Mongolian folk or Tuvan folk songs, and we arranged them in different genres. Like totally different! Nobody can really say they sound like that.

The first concert was amazing. I really loved it. And our professor said, "You guys should go for a trio or an official ensemble." So we said, "Why not." We have so much time to kill here. We're in school, you know. We've got a rehearsal room. We've got all the equipment. Whatever we want. So we started formally [going by] the Northern Wind Ensemble. We just practiced a lot. Sometimes we would practice all night. We just locked ourselves in the World Music room. We arrive there at 10pm and leave around 4-5am [laughs]. We did a lot of work. We were so active during that NIU time. And then, after graduating, Zac had to go back to Canada and Aaron had to move to a different [place]. So we're still doing music but not together. So everyone has to do their own stuff. We still keep doing stuff.

The next one you asked me about, the Immigrant Orchestra, it was also related to this one because of Fareed Haque. He's a professor at NIU. He teaches jazz guitar and all the guitar

[courses]. He's Zac's guitar professor as well. So I also took one semester [of] guitar lessons from him. I was so lucky! I can't imagine that I could learn guitar from a big master! He's really famous in the jazz area world—Fareed Haque.

So he created another ensemble called New Immigrant Chicago Orchestra. So that ensemble, he just sent an email saying, "Hey." This is after I graduated for almost two years. And he sent me an email years ago saying, "I have a project I'm thinking about. You're going to be a perfect fit. I'm going to do this, this, this." I just said, "Cool!" [Fareed responded], "But this is a big project. It's going to take longer, so just stay tuned," or something like that. So I just said, "Okay," [salutes]. Stay tuned.

In July he contacted me again. He said, "We're gonna do this. It's going to happen. It's going to be at the September World Music Concert." So I said, "Cool! I always wanted to join the Chicago September World Music Concert." I always wanted to join the Chicago September World Music Concert, because this is a big market for world music performers.

In the time coming, he asked me, "What music do you prefer to play in our ensemble?" So I brought up two Mongolian folk songs and sent them to Fareed and Wanees. Wanees was codirector, and they arranged all the songs. We had eight songs, from Africa, from the Middle East, from Mongolia, East Asian, and we have a European one. So many cultures. It was an amazing concert. We had an hour and a half [long] concert.

That was a really unique experience. We just did it for two days. The first day, everyone sat together. It was also quarantine and we have to wear masks. We keep so long [far apart]. So for example, I'm sitting here and the violin is more than six feet [away]. Like ten feet. It was a big hall. So it's just kinda like a big football field. There's a lot of wires. So we're just rehearsing and yelling at each other like, "ONE, TWO, THREE, READY."

So we rehearsed one day, and the next day was recording. It went well. I said, "Oh my god. There's so many people and we only rehearsed for a short time." Because they're all professional musicians. They did really well, and I was so surprised and so happy to be a part of them. I wish we could continue doing this because it was a really interesting project. We brought up all the cultures and cultural dynamics, giving the diversity more influence.

I also do different fusions too. That's my idea. I don't say no to any collaboration. I want to try any interesting music people ask me to play just to see if something comes out. That's one of my projects. This is going to be my project. I want to be included in the future. If I can do something, this will be my point of pride. What if you hold your root-music to collaborate with all different musicians? What's going to happen? Are you going to change? Are people going to change? Is your root-music going to get lost? That's what I want to find out.

Because in Mongolia, some older professors and older musicians, they disagree with my activism. I've kind of broken down a lot of tradition. They say, "do not change your drone," I change it. "Do not mix it too much stuff," I mix it [laughs]. But I also keep the tradition. I learn the tradition. I know what is traditional. I also know the importance of, like, if you don't promote your music, it's going to stay there forever and die. So many Mongolian musicians who have no

market, they don't know where to play. If you just keep it that way, where are they going to live? Are they only going to be singing to one or two people? That's not fair. I want this culture to go to the world so everybody can listen. Everybody has their own opinion, good or bad. It's up to them.

MS: Yeah, you really have entered the world market, is what you're talking about. You're working with all of these fusion bands. I wonder, do you ever feel like you bring your rootmusic—is what you called it—and that you have to be a representative for that? Or do you feel like this is just the music that you play, and you want to branch out, and this is what you can bring to the table?

TH: Yeah. That has changed. Yeah, when I was first here, I didn't really think about it that deep. I didn't think about root-music or anything. I just thought about how I want to play whatever I want to play. So that was my intention. I just try to play the music I like. Later, I met some scholars and talked. Looking at what they were talking [about], I was impressed. I consider myself a Mongolian music expert, right?...when I first moved to here...because I'm from Mongolia, and everyone is American here. So I was pretty sure they don't know my music more than me, but now I know that all the scholars know much more than me, much deeper than me. They can explain my music very well. I couldn't.

So I just get the idea, "Oh! Something's wrong." Something I didn't know. I have to improve. I have to [be] able to know what I'm doing, or I have to be able to point people to the message, or the significance, or the meaning of the song. Before that I never thought of what it is. Music is just for the entertaining feeling. How fun, and everyone is enjoying it. I go for that level. Enjoyment. Some people enjoy different levels. So people want to know, "What are you singing about? I went for this forest feeling. I feel like this is da da da (trails off)."

You couldn't answer it if you don't know anything about your music. You're just singing. You're just a singer and a musician. So I just want to know exactly what I'm doing. That's why I started to change my perspective. Like, "Okay. Maybe I'll get a more serious job." Since there's not many Mongolian musicians here, I have to take more responsibility. I didn't really have any jobs or positions here, but I started building up...I started trying to make a bridge for the Mongolian musicians here in the United States. Now we can have more music.

Because I really like the Middle Eastern and the Indian music here in the United States. It's BOOM, it's popular in the world music area. And even Korean changgo [drum] and [Indonesian] gamelan. I was like, "Wow! Look at this music. They're all from different cultures. They're not rooted in the United States, but they present the world. They're giving it to the world. People from all the different countries taking the scholars from the US and find Balinese and Gamelan [musicians]. We should put our market and our stuff over there so people can listen [to] it. They can decide if they want to listen or not, but we have to put [it] out there first. That's my intention. I always converse with all my friends like, "Hey we need to go out. We need to do this. Just tell them the truth, anything. Now we can do anything we want.

Because when I was a kid there were a lot of traditional Mongolian professors that say "Do not teach your music to any other people," [laughs]. Because in Mongolia...Because the Mongolians

and Chinese [have always] been neck [and neck] and have never got along, mainly because of the history and the past. So in the Mongolian people's mind, there's always this [thought] like, "Don't teach your traditional Mongolian stuff to the Chinese." There's always a lot of things going on. I always say, "Okay, maybe I have to keep it." When I go out and I look at my hometown in a different perspective. Whoever it is, we just have to share it so people can know it better. Even if they just listen to it one time, they get an idea that next time they listen they can [be] able to tell the other musician, "O, I've listened to this kind of music before. It's Mongolian music, right?" And that musician will be really happy.

Because every time, when I was first doing it [people would say], "Oh...nice...where is this music from?" Not many people can really answer, but now things are much better. A lot of people know [it]. Also, it's because of the influence of some rock bands and some metal. I can totally tell that in these [last] five-six years, Mongolian music has really been going in the academic market in the United States because all of the scholars are doing so much work and every year they are presenting at SEM [Society for Ethnomusicology meeting].

Also the band called the Hu brought Mongolian music to world wide. Everybody knows it. After they got more market, I got more performances too, because of them. So they did a two month tour in the US--like 60-70 performances--and after they're gone, people look for like, "Hey who else is here in the US that's teaching this kind of music, or doing this kind of music?" And they google whatever and find me [laughs]. And this is perfect for me so I just say, "Thanks, the Hu!" So I get a lot of presentations, or gigs.

Because even during the SEM, the ethnomusicological conference, we presented the rock and heavy metal influence in world music. So we presented Tuvan music, the Hu band and the Tengger Cavalry, which is my metal band. We're not an active band now because our singer [committed] suicide last year. So we just kind of stopped the band for a year, and we're just thinking next year, after COVID goes down, we're thinking of doing a memorial show. So hopefully we can bring a memorial show and keep doing the band.

MS: Wow. I'm so sorry to hear that happened.

TH: Yeah.

MS: That's brutal. I feel like I have so many questions, and we could keep going, but I feel like we've hit the thirty-minute mark. Is there anything else, Mairead, maybe?

MS[Staunton]: Yeah. I had wanted to ask you: I know we had a lot of conversations in class about the nature themes in Mongolian music, and you kind of touched on "What am I feeling" vs. "What is somebody else feeling" when I'm performing that music. I'm just curious about, as the music changes and as you learn more about it and as you have been doing more fusion things, do you still feel like, as you're performing, that you're thinking of the waterfalls or the rocks? I'm just curious as to how that changes for you depending on what you're playing?

TH: So when I demonstrate by myself, or play traditionally, I'm still doing the same thing. I close my eyes, when I'm demonstrating the river song [sings]. I still think of the river's sound. It

helps me focus on it and get the picture of it. Every song, I always had the imagination and I keep going on in my mind. For fusion music will be different. For example, there's singing in Northern [Mongolia] called cavalry. That's why I'm always thinking about cavalry. Before the song, I close my eyes and have a feeling. Like cavalry marching. Something about the feeling...

Northern Wind, we try to make our songs for stories. So before this thing, we're always thinking, "Okay, let's get in character." So mainly we just have a lot of imagination. If you're a student, that's the same. For our music, we still close our eyes and relate it to the singing style.

MS[Staunton]: I think that's it. I do want to say, I'm sure Mourad feels the same, I would love to hear more about your band's memorial show, whenever that happens. Whether it's virtual or inperson, I know we'd love to hear about it. Did you have any last questions, Mourad?

MS: No I feel like we've covered it. Of course I feel like we could go on for hours [laughs]. There's some sort of time restrictions going on. Do you have anything you would like to say?

TH: I'm good for now. Yeah. Let me know if you have any questions?

MS[Staunton]: Are there any final projects or future things that you wanted to share?

TH: I don't know. So, currently I don't have any big projects. I'm focusing on applying to school in Wesleyan University. I'm trying to have an interview coming up in December. Hopefully I will do a good job [laughs]. So mainly I'm focusing on that and trying to get more presentations. Virtual presentations and school. Mainly focused on recording some demo music. Once COVID gets better I can get ready for stuff [laughs].

MS[Staunton]: Right! That's a hard question right now, considering.

TH and MS[Staunton]: Yeah!

MS: So I'm thinking maybe we can stop the recording, and I just wanted to ask you about how to spell some of these peoples' names that you mentioned.

MS[Staunton]: Just before we stop it, thank you Tamir for your time today. We really appreciate everything you shared with us, so thank you.

TH: Thank you! Thank you for having me!